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CRUSHED.

WRITTEN FOR THE NEW YORK CLIPPER,
BY ULLIE AKERSTROM.

It was the gay "snap" manager,
With wealth of talk and cheek,
Who signed with actors (?) of great fame
At "five and board" per week.
They started out with joyful mein,
The rustics to beguile,
And on each hungry actor's face
There beamed a winning smile—

The smile: ()

They tackled first dear "Uncle Tom,"
And followed with "Camille,"
And thought by these their priceless worth
To make the public feel.
Alas, the rustics hissed the "star"
And guyed the villain's legs,
And when the leading man reproved
They pealed him with eggs—

The eggs: () () ()

The hall men held their "grips" for rent,
The billposter he swore
He'd have his price for posting paid,
Or else somebody's gore.
The manager skipped out at once:
Each actor, filled with fears,
When creditors called out for cash,
Responded with their tears—

The tears: () () ()

At last they slowly started out
Upon their homeward way,
But sad was every actor's heart,
And fed his smile so gay.
We will not jest about his grief,
Nor of his feet so sore,
'Twas sixty miles to Union Square—
Aye, sixty miles or more!
Slow towards the city's towers they come,
Sadhearted, but more wise,
With tragic stride they glide along
Upon the railroad ties—

The ties: () () ()

THE CASCARRON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WILLIAM H. BUSHNELL.

It was in the ancient days of Mexico, and before railroads had disturbed its dreamy tranquility or the coming of many strangers changed native costumes and created artificial wants. A holiday *fiesta* was in progress when Bryce Raymond entered the picturesque adobe city. Attracted by the music and laughter, he crowded his way into the large ball room, impelled rather by curiosity than desire to join in the riotous mirth.

Very quickly, however, his tall form, handsome face, curling chestnut hair and Northern dress caused him to become an object of remark, and from beneath long lashes and through folds of *rebozo* admiring eyes flashed upon him.

With the license and abandon given at such times, the young *senoritas* flocked around him, and two, more daring than the others, stole directly to his side intent upon the same purpose. But one pushed the other aside and in an instant he was almost blinded by the shower falling upon his face from the *cascarron* broken upon his forehead.

The contents of the elaborately painted eggshell, however, were simply bits of bright colored paper; the drops, the most delicate of perfume. And, though an almost stranger to the customs of the country, he was not slow in determining it to be part of the fun, and that a formal introduction was not necessary.

Even more, Raymond looked upon it as a challenge. So he passed the girl whose eyes flashed jealousy and revengeful fires at being outside and sought the victor. And in graceful terms and in Spanish purer than her own he said, gently touching her heavily jeweled fingers:

"Pardon and thanks. So odorous and brilliant a shower could only have come from the hand of one whose face is as sweet as her eyes are like stars."

Though pleased at the compliment, the girl instinctively drew back. But it was only for an instant. She was far too proud of her success not to profit by it, and when Raymond urgently requested her to dance with him there was little even of coy refusal.

In all the intricacies and changes of the whirling he was her equal; she without a rival save in the one she had defeated in the effort to break the decorated and delicately filled eggshell. Together they appeared to float through the most voluptuous of all dances, each finding in the other the partner long sought, but never before found. Then, tired and almost breathless, he led her to a seat well secured from observation, and, dropping his voice to the lowest whisper, said:

"Queen of the waltz will you hereafter be in my memory."

"And you to me the king," was answered with uplifted eyes that truly sparkled as stars; and told of passion suddenly born, but all absorbing; of intense passion of love only known under tropical skies.

"And," continued Raymond, carried beyond himself by the witchery of the hour, "will you not permit me to see your face unveiled?"

For an instant the soft, clinging face was withdrawn; an instant only, but sufficiently long enough to mark the dark, glowing beauty that stirred his soul as it had never been before, and fired his blood from Northern calmness to Southern warmth; and, had they not been interrupted, he would have said words that could not have been unspoken and bound himself by ties not

easily to be broken. But he saw another of his own sex coming, and the wish for another waltz was swiftly breathed and granted. Again and again, many times, they whirled around with hand closely pressing the yielding waist, heart responding to the beat of heart, and both becoming intoxicated with love.

It was late when the *fiesta* came to an end, and they were forced to separate. Amid the rushing crowd there was opportunity for but scanty words.

"When may I see you again?" he asked, pressing her hand impulsively.

"Tomorrow night and here," was responded, with words emphasized by the glorious eyes.

"Till then, farewell!"

reached by an unfrequented path. It was known as a place of evil omen; the dwelling of one alike feared and detested; the hiding place of a man learned above his fellows in the mysterious toxicological secrets of mineral and herbal nature; a man who had won the title of "Assino," and whose name was never voiced by the ignorant and superstitious without a shudder.

Into the hut of "the man of death" stole the revenge seeking girl, placed in the blood stained hand a piece of gold and tremblingly whispered her guilty desire. He listened in silence, took from a shelf a prepared eggshell (the like of which there were hundreds), from another a stone bottle, filled the *cascarron* carefully, sealed the opening

she found a man awaiting her coming without her name, and bringing her an avowal of love from the brother of the girl she hated to the death!

It came so suddenly, so unexpectedly, so passionately, as to stagger her, and she would have fallen had not his arm circled and supported her. Thus a rare opportunity was given him. He did not fail to improve it, and the lips that were almost blistered by the curse of the sister were thrilled and warmed by those of the brother!

They were disturbed at the most blissful moment—lovers rarely escape being—and with promises to soon meet at the *fiesta* they separated—one to rapturously dream of the fruition of his most cherished hopes, the other to find her plans thwarted.

rolled a tiny avalanche of perfumed water. "Thanks, good dame," he exclaimed. "This is, indeed, refreshing."

The woman waited not for compliments. With the breaking of the *cascarron* a wild, despairing cry escaped her lips, and she fled. None cared to follow—could scarcely have done so. In an incredibly short time (and having thrown aside her disguise) the revengeful girl stood in her own room, trembling with disappointment.

"Dios mio!" she exclaimed. "I made a mistake; took the wrong one. This I should have known upon him and—Dios de mi alma. Mercy, mercy!"

In the fury of her passion she had crushed the shell, the contents as liquid fire had withered and burned her hand, and screaming with agony she rolled upon the floor, herself the miserable victim of her plot to forever rob Raymond of many beauty. Gasping for breath and almost fainting from horrible pains, she yet managed to breathe the wish to be taken to the convent. She was, and none outside its walls ever saw her again.

A few days convinced Raymond of his folly, and he disappeared from the scene. Yet years after, and when happily married to a fitting Northern bride, the eyes of the beautiful Spanish girl haunted him, and he wisely refrained from speaking of the episode that (though he knew it not) came very near horribly marking him, if not depriving him of sight.

ROBERT C. HILLIARD.

The young actor whose portrait we present this week was born May 28, 1857, in this city. His first experience after leaving Bishop College, Canada, was with amateurs in this city, and then for the last three years of Matilda Heron's life he enjoyed her closest friendship and constant theatrical training. From 1884 to 1885 he played leading business in the Amaranth, Kemble and Gilbert amateur societies of Brooklyn, for the latter of which he acted as president for two years. Oct. 26, 1885, with Wesley Sisson, he opened the Criterion Theatre, Brooklyn, and continued in the management thereof until the end of that season. Jan. 18, 1886, he made his professional debut as Arthur, Lord Chilton, in "False Shame" at the Criterion, and was credited by THE CLIPPER with "a decided hit." The night "Held by the Enemy" was first produced at the same place was Feb. 22, 1886. Owing to the sudden illness of the leading man, Mr. Hilliard played his part after only three hours' study, thereby saving a twelve hundred dollar house. He next produced "Engaged," playing Cheviot Hill. It was a success. He then played the same part for A. M. Palmer with his home company, at the Brooklyn Theatre. After that he produced "Led Astray," playing George De Lasparré. All this time, besides running his theatre, which he did alone, owing to the illness of Mr. Sisson, for ten weeks, Mr. Hilliard was acting as private secretary for Edward Brandon of the New York Stock Exchange. At a benefit at the Fourteenth Street Theatre, this city, March 11, 1886, Mr. Hilliard made his first professional appearance in New York, playing Cheviot Hill in "Engaged." In October, 1886, he gave up his position in Wall Street, and made his regular debut in New York, at the Standard, Oct. 17, in "A Daughter of Ireland," playing the leading part opposite George Cayvan. The piece ran one week, and Mr. Hilliard found himself idle for a couple of months. He was next engaged by A. M. Palmer to play one week in Philadelphia in "Saints and Sinners," as Capt. Panshawe. During that engagement he came to New York each morning and rehearsed the leading part in N. C. Goodwin's "Turned Up," creating the leading part of George Medway. The piece ran eight weeks. The next engagement occurred late in the season, when he created the part of Jack Mason, a gambler, in "The Golden Giant," in support of Mr. and Mrs. McKee Rankin, at the Fifth Avenue Theatre. Friends, enemies and the press, in this one part, credited him with "a palpable hit." He was then engaged by Helen Dauvray for three years, to play leading business in her company, and during that summer refused the tempting offers of yachts, straw rides, picnics, etc., to peg away at five long parts, which he succeeded in studying "dead letter perfect." Upon reaching New York, he found a letter announcing Miss Dauvray's illness, and cancelling all contracts. At eleven o'clock that same day, an hour later, he was engaged and rehearsing with Mrs. Langtry at the Fifth Avenue, where he created the part of Lord Dolly Daisey, in "As in a Looking Glass." After a turbulent season of six weeks he retired from the company. He was then engaged to play the part of Abbe St. Simon, and his twin brother, Gen. Henri de Laroche, in "Paul Kauvar." This was another lengthy engagement—about eight weeks. The following Monday after closing at the Standard, he opened in "A Possible Case," creating the part of Allen Weeks, at the Amphion Theatre, Brooklyn, and closed the season with that play. This season, which has now lasted twenty-one weeks, he has been playing the same part under the management of J. M. Hill. Within a month Mr. Hilliard has signed a contract with Rich & Harris to star jointly with John B. Mason, now at the Boston Museum, in a comedy which is being written for them by Maurice H. Barrymore.

THE SIDEWALKS in Salt Lake City are twenty feet wide, so that the Mormon Elder can go walking with his wife at his side.

"As slow as a woman walking along the street reading a letter," would not be a bad axiom to hurl into the language as a fixture.

A CIRCULATING MEDIUM—Blood.—Puck.



Another heard the conversation intended for their ears alone; another heart beat as tumultuously as theirs, and her not unhandsome face became clouded, and her black eyes burned with malignant flame. From the moment of the entrance of the dashing American she had marked him for conquest, had been pushed aside, supplanting, and her jealous nature knew but one outlet.

From the *fiesta* she passed to her own home, and in the gray dawn sat brooding. Later her companions came in, and drove her frantic with their stinging sneers and jests. She became as the tiger caged and tormented, and when evening came again her soul was filled with shadows more dark and ominous than those that covered the earth. Then a strange, wild light appeared to flood her entire being. In the recklessness of passion to be gratified, she laughed the low, cunning laugh that often comes from maniac lips, and, having disguised herself, stole out toward the mountains that walled in and frowned down upon her home.

In the depth of a little canon stood a lonely hut,

through which the original contents had been extracted and handed to her—neither having seen the face of the other.

The girl started to leave, hesitated and faltered.

"Will it burn?"

"As the flame of the lightning, the red hot coals from a volcano, the fires burning in—"

The affrighted girl waited not for the conclusion of the sentence, but fled with mocking laughter ringing in her ears, and at last fell exhausted in her own chamber, worn out by conflicting emotions, and shrinking from the very power of evil she had summoned to her aid.

A draught of vina mescal quitted and reserved her. With the coming of evening she arose from the couch upon which she had flung herself, and dressed with exceeding care, even to braiding, amid the intense midnight of her hair, the crimson flowers of cacti and sinuous sprays of feathery vine. Had she been intending to charm a lover and not—she dared not think of it—she could not have been more particular. And, though she had not the remotest conception of such a thing,

and to darkly mutter as she and her guilty soul communed together:

"No, no! I cannot. God knows I have long loved him. She is safe now, and I am robbed of my revenge. Her lover? Yes; through him I can strike her to the heart, and will."

With the *cascarron* she had secured of the infamous hider in the canon, and disguised beyond recognition, she hastened to the *fiesta*.

It was at its height—was even more riotous than upon the previous evening; maidens had become bolder; the variously filled eggshells were creating surprises in every direction. With the beautiful girl who had temporarily infatuated him Raymond was circling round, whispering love in the pauses and speaking it with his eyes when his feet were keeping time to the music. He had become used to the scene, and laughed as loudly as any when a victim. So, when he saw the stealthy approach of one whose apparent years should have banished her from mirth, he bowed his head for the expected stroke.

It was given with unusual force, the shell shattered into a hundred fragments, and down his face

THEATRICAL RECORD.

Movements, Business, Incidents and Biographies of the Dramatic, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, JANUARY 29, 1889.

LATEST BY TELEGRAPH.

Special Dispatches from The Clipper's Correspondents on the Opening Night of the Current Week

'FRISCO WIRINGS.

Dedication of the New Bush Street Theatre—Modjeska Elegantly Greeted.

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, Cal., Jan. 29.—The event of the season was the reopening of the Bush Street Theatre Saturday evening, Jan. 26. The house was filled with a brilliant audience, who greatly enjoyed the performance of the new burlesque, "Columbus," by the Lydia Thompson Co., the principal performers being lavishly remembered with floral offerings. The house is poem in buff, gold and bronze, and excels anything on the Pacific coast. It is practically a new theatre. Manager M. B. Leavitt having expended a large amount of money in its remodeling. The first apparent change is in the main entrance, which is now where the stairs formerly were, while the stairs are put where the old entrance was, the entrance in turn now being fourteen feet wide. The box office, which projects into the passage way, is covered by an ornamental, dome shaped roof. Back of the entrance, and to the left, is a suite of rooms, including a ladies' parlor and the manager's and treasurer's private offices. The floor of the entrance is laid in elaborate encrusting tiles. The wall and ceiling decorations of the entrance are rich alike in design and execution. The auditorium has been entirely changed, and the old patrons of the house could hardly recognize it. New and comfortable seats had been put in throughout the balcony and gallery enlarged, the entire inside richly decorated and upholstered, a new and elaborate drop curtain, new lighting contrivances, heating and ventilating apparatus—in fact, everything that was possible to do to add to the comfort and elegance of the structure has been done in a most thorough manner. The stage has been enlarged and provided with complete sets of new scenery. The dressing rooms have been rearranged and made more comfortable. The house is beautiful in every respect, and reflects the greatest credit on the good taste and liberality of Manager Leavitt, who has personally superintended the work of reconstruction. He received many congratulations on the opening night. J. J. Gottlob is the business manager of the new house, he being engaged in place of Chas. P. Hall. "The Little Tycoon" is one of the near bookings.

BALDWIN THEATRE.—Modjeska was warmly greeted last evening by a large, fashionable audience, who complimented the house, and the curtain was presented to her. "Cymbeline" was the opening bill, and it was beautifully staged and well acted. The support, with E. H. Vanderveer, was adequate in all respects. The engagement is for three weeks. J. K. Emmet follows 15 for one week.

ALCAZAR.—Kathy Putnam in "Erma the Elf," opened to large business last night.

STANDARD.—The second week of "Claire," with Jeffreys Lewis leading, opened to good attendance last evening. "Moths" will be done Feb. 4.

BLITZ.—Emerson's Minstrels opened their second week to good business, which has been the rule since the reopening of the house.

TIVOLI.—"The Beggar Student" is the attraction for the current week.

OPHEUM.—Kennedy (mesmerist) and the Stirk Family are the new people here this week.

WIGWAM.—Manning and Farren opened here last evening.

BELLA UNION.—Susie Wilde and Mike Whalen are the stars for the current week.

NOTES.—John R. Murray and Clara Lane members of the Carlton Opera Co., were married here evening of 27.... Mrs. Eddie Kidday (née Alice Holtz) made her professional debut at the Standard, appearing in "A Scrap of Paper".... Mrs. F. M. Bates has been engaged by Irene Kirby for Dame Barbara in "The Black Crook".... Dan McCullough, treasurer of the Baldwin Theatre, benefited evening of 27 at the Baldwin, the Carlton Opera Co. appearing. The house held a large audience, the beneficiary receiving a substantial amount.... Wolf Falk is here, boozing the Lydia Thompson Co.... On Feb. 4 the firm of Wadsworth, Osborne & Stockwell, managers of the Alcazar, will be dissolved.

THE LATEST FROM BOSTON.

Hubites Turn Out En Mass to Witness Excellent Performances.

[Special Dispatch to The New York Clipper.]

BOSTON, Mass., Jan. 29.—The Globe was largely attended last night, and "Jocelyn" gained a great deal of deserved commendation. Bostonians consider Rose Coghlan's interpretation of the titular role singularly powerful.... Booth and Barrett's second week opened at the Boston with "The Merchant of Venice" to a large audience.... Sol Smith Russell drew a fine audience to the Park, where "A Poor Relation" received its hub premiere, and scored a fair measure of success.... Robson and Crane's third week of "The Henriette" was inaugurated auspiciously at the Hollis.... "Sweet Lavender's" fifth week received a successful introduction at the Museum.... J. J. Dowling and Sadie Hasson opened to the usual big Monday night business in "Nobody's Claim" at the Opera House.... The Howard held a splendid audience, who thoroughly enjoyed Harry Kerner's Specialty Co.... The Bijou, World's, Grand, Dime, Austin & Stone's, and the Nickleodeon, all prospered.

WIRED FROM QUAKERDOM.

Crowded Houses the Rule—A Royal Tramp? Not a Howling Success.

[Special Dispatch to The New York Clipper.]

PHILADELPHIA, Pa., Jan. 29.—There were big houses at every theatre last night. "A Royal Tramp" was given its first local presentation at Herrmann's. It was pretty poor, and was rather in the nature of a burlesque, badly presented, than a comic opera. The piece is, however, quite capable of such revision as would make it a very acceptable drawing attraction.... McCullough's Opera Co. returned to the Chestnut Street Open House, giving an excellently performed and gorgeously mounted production of "Patricia." The principals were all tenanted a warm welcome, and so did McCullough make a speech.... Maggie Mitchell gave Philadelphia its first performance of "Ray." The house was crowded, and the piece went excellently.... The Boston ideals appeared in "The Barber of Seville" at the Academy of Music, before a fair audience. The principals were well received.... At the Arch Street Theatre "The Wife" was given a rousing reception by a packed house.... "On the Frontier" was greeted by a very large house.... The Lilly Clay Gailey Co. opened big at the Central, and so did Rose Hill's Folly Co. at the Standard.... "Said Pasha" had a full house for the opening of its third week.... Ada Gray had a full house at the Continental.... "The Ranchmen" drew big at the Lyceum.... "Carncross," Forough's, the Kensington and the Museum opened to crowded houses.

AN OLD ACTOR GONE.

Death of the Veteran Charles Whittle Barry—His Busy Career.

[Special Dispatch to The New York Clipper.]

COLUMBUS, O., Jan. 29.—During the performance of "Barred Out," by the Edwin Arden Co. at the Grand Opera House, night of 27, Charles W. Barry, well known in the past as a star, manager and author, was stricken with paralysis in the fourth act. It was in the card scene, and Mr. Barry was sitting at the table, when he suddenly fell forward in an unconscious condition. He remained there until the curtain was dropping, when he was picked up and carried to the dressing room. Dr. Flower was summoned, and, after examining the patient, stated that he was alive but a few hours. Mr. Barry took the part of C. W. Barry, and was in the company because he was a great friend of Mr. Arden. He has a wife and one child in New York city. The play was continued, Mr. Arden announcing the sickness of Mr. Barry. Early on the morning of 28 Mr. Barry passed quietly away. His wife is expected every moment, and she will accompany the remains to New York for interment.

[Charles Whittle Barry was born in London, Eng., and made his debut in 1850, billed as "Charles Whittle," in that city, in "A Royal Tramp" to a large audience.... At the Park, "The Private Secretary" opened to a good house.... At the Grand Opera House, W. G. Con dock, in "Hazel Kirke," opened to a good house.... At the Columbia, "A Scrap of Paper" was given to a fair size audience.... Edgar Strakoch and Harry Avery, of the defunct Kellogg Opera Company, were married at Windsor, Conn. 24.... Marie Louise Day, who was doing the soubrette with J. C. Roach's Co., closed her engagement here 26. She has returned to your city.... Manager Hartz, of the Opera House, has secured the Youngstown, O., Opera House. He will take possession Feb. 1.

CLEVELAND, O., Jan. 29.—At the Euclid, Arden's Co. gave "Ermine," to a large audience.... At the Park, "The Private Secretary" opened to a good house.... At the Grand Opera House, W. G. Con dock, in "Hazel Kirke," opened to a good house.... At the Columbia, "A Scrap of Paper" was given to a fair size audience.... Edgar Strakoch and Harry Avery, of the defunct Kellogg Opera Company, were married at Windsor, Conn. 24.... Marie Louise Day, who was doing the soubrette with J. C. Roach's Co., closed her engagement here 26. She has returned to your city.... Manager Hartz, of the Opera House, has secured the Youngstown, O., Opera House. He will take possession Feb. 1.

NEW ORLEANS, La., Jan. 29.—Theatre Hamilton (Mr. Taylor and Mr. Hyde) pleased a good sized audience at the Academy.... The St. Charles was thrown open at popular prices, with Mons. Philippe Salvin's novel company of animals. His performance is the best ever given here by animals.... The Avenue was crowded with an enthusiastic audience, to witness Maude Atkinson in "The French Spy".... Harry Almar opened his second week at Paranta's in "Counterfeiter," to good business.... A lounge of sorrow was held at the Ecks' home Sunday, in memory of deceased members of the order. The ceremonies were most impressive and solemn, and every member was in deep mourning.

LOUISVILLE, Ky., Jan. 29.—Macaulay's opened to a full house to see Julia Marlowe in "Ingrain".... W. L. Bishop, the mind reader, had a fair audience at the Masonic Temple.... Harris' Theatre had two good audiences to hear Charlotte Thompson in "Jane Eyre".... The Buckingham opened to a crowded house, and Gen. Hill's Co. were holding forth.... The Grand Central opened to a fair house.

PITTSBURGH, Pa., Jan. 29.—"Fantasma" was presented to a good house at the Grand Opera last night.... The "Two Johns" filled the Bijou, and Ferguson & Mack's Co. turned people away at the Academy.... Harris' Theatre was filled twice by "A Fair House," and the Casino and Museum gave seven performances to well filled houses.

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ROCHESTER, N. Y., Jan. 29.—A heavy snowstorm did not prevent large crowds from attending the Lyceum, from receiving a large and cordial welcome.... Gen. Williams at the Grand drew good attendance.... "Over the Garden Wall" to the Academy drew the usual attendance.... The Casino had a fair house.

INDIANAPOLIS, Ind., Jan. 29.—Hayman-Gillette's "She" Co. at English's opened big last night. Austin's Australian Novelty Co. packed the Paragon.

ST. PAUL, Minn., Jan. 29.—The Mignani Family Co. opened at the Olympic to a crowded house last night, and made a great hit.

CINCINNATI DRFT.

The Law and Order League Interferes With a Vaudeville Performance.

[Special Dispatch to The New York Clipper.]

CINCINNATI, O., Jan. 29.—The Kellogg Opera Co. were to appear at Heuck's, but on account of their disbandment in Cleveland, Lavinia Shannon was secured to fill their dates. Miss Shannon came almost unheralded. She was unknown here, yet she captured the hearts of those who saw her Sunday. She continued all the week.... A snow storm did not prevent large crowds from attending most of the theatres.... "The Romany Rye" arrived, but crowded in a matinee after 3:30 to a sold-out house.... "A Brass Monkey" had only a fair house at Hooley's.... Jacobs' Academy was crowded last night, and the Lyceum was full, failure to secure a house about the usual.... Manager H. McVicker's will, and will probably continue to do so during her two weeks' engagement.... "Ermine," at the Grand, and "The Crystal Slipper," at the Chicago, began their last week with the same old big houses.... "A Brass Monkey" had only a fair house at Hooley's.... 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THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 156 Years—A Succinct History of Our First and Famous Plays and Playhouses—Opening Bills, Casts of Characters, Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc.

Written for the New York Clipper by COL. T. ALLSTON BROWN.
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THE NEW YORK STAGE.

The Olympic Theatre (Continued).

"Lucky Stars, or the Cobbler of Cripple Creek" was a farce, first acted in America at this theatre Oct. 19, 1842. Oct. 24, the time for opening the doors was 6:30 o'clock, and the performance commenced at 7. "Don Giovanni in Gotham" was a new burletta by Charles Walcot, acted for the first time Nov. 7, thus cast:

Don Giovanni...	Mrs. Timm	Melissa Shorter
Dick Osman...	C. Walcot	Constantia Clarke
Dick Osman...	Graham	Count Schnutendash
Mons. Kickshaw...		Rosenthal
John Dickinson	Malibran	W. Mary Taylor
Nicholas Appley...	John	Riposta Shorter
John Dickinson	Dunc	Everard
General Jack...	Clark	W. Mrs. Waits
General Jack...	Clark	Miss Tickeloby

The farce, "Boo's at the Swan," was first acted here on this date, when, also, for the first time in America, the farce, "Ladies and Loco-Focos," "How to Pay the Rent," was the afterpiece. "Cu Riosities of Literature," a farce by Bourcicault, was first acted in America Nov. 30. Master Wood first appeared Dec. 5, and did a dance between the plays. "Grandfather Whitehead" was presented for the first time in America 8. The cast:

Grandfather White	Susan	Mrs. Watt
head	Mitchell	Everard
Langley	Walcot	Nicholson
Edward Drayton	Bob Lincoln	Graham
Master Wood	Soap	Clarke

Louisa Drayton, Miss Clarke.

The farce, "The Captain of the Watch," had its first performance in America Dec. 26, when the cast was:

Vicente de Ligney	Walcot	Kristina	Mrs. Mossop
Groß de Courtray	Clarke	Vanderpoer	Nicholson
Officer of the Watch	Barnett	Louis	Bleeker
Guards	Pierre		Rae

Rosenthal and McKean.

The opera, "Fra Diavolo, or the Inn of Terracina," was presented Jan. 4, 1843. The cast:

Fra Diavolo	Mrs. Timm	Terlina	Mary Taylor
Lord Alceste	C. Walcot	Lady Alceste	
Lorenzo	Jane	Lydia Singleton	
Beppe	W. Mitchell	Females	Medames, Clark, Bob
Giovanni	Rosenthal	Madames, Clark	Mealing, Loder, Graham
Matteo	Raymond	arts	Wood, Saunders
Farinata	Graham	Mealing, Loder, Barnett	

"Beauty and the Beast," an extravaganza, was produced for the first time in America 23. The cast was:

Beauty	Walcot	Dressallina	Miss Taylor
Croton Pump	Nicholson	Mary Goldner	Mrs. Mossop
John Quill	Mitchell	Queen of Roses	
Black Cupid	Master Wood	Miss Clarke	
Zephyrus	Miss Singleton	Roberts	Loder, Barnett

The Olympic novelty called "Mr. Liston" with Mitchell at Simon Litton, was acted Feb. 13 for W. Corbyn's benefit. "The Beard" was another extravaganza in which Mitchell and the original are killings tyrant. It was produced for the first time Feb. 20. A dramatic eccentricity called "Antony and Cleopatra" was acted for the first time in America March 1. Walcot played Antony and Mrs. Timm Cleopatra. "The White Cat" was a musical extravaganza first acted March 9. The comic operetta, "The Pet of the Petticoats," had its initial performance at this theatre 23. "The Red Man, or the Bloomingdale Inn," was first acted 28. Mrs. Mossop took a benefit April 7, when the bill offered was the Olympic burlesque "1943, or Crimmins in Search of Novelty," dance by Master Wood, the "Roof Scramble," an olio in which Mary Taylor, Mrs. Timm and Miss Singleton sang; the first appearance at this house of the comedian William Warren, acting Abel Day in the farce "The Honest Thieves," followed by an olio in which Mrs. Herbert (from the Bowery) sang and Mrs. Charles Hill executed a dance. "Antony and Cleopatra" was the afterpiece.

This was not William Warren's first appearance in this city, as he had made his New York debut in 1841, at the old Park Theatre where he acted Gregory Grizzel in "My Young Wife and Old Umbrella." In 1845 he went to England. He made his first appearance in Boston, Mass., Oct. 5, 1846, at the opening of the Ward Atheneum, acting Sir Lucius O'Trapp in "The Riddle." The following season he went to the Boston Museum, and, with the exception of one season (when he travelled with a combination), he remained there thirty-seven years. He died in Boston morning of Sept. 21, 1888. As an actor, he was a representative of a good old school that is passing away rapidly. His versatility enabled him to fill a wide range of characters, and always with fine ability. He had both humor and pathos in a large degree. His method of art was so comprehensive that he was able to excel in parts as widely divergent in point of style as Sir Peter Teazle and Nursey Chickwood. His Sir Peter Teazle and Jessie Rural were charmingly natural and sympathetic assumptions.

Charles Walcot took his first benefit in New York at this theatre Dec. 11, when the attraction was "Cats in the Larder" (first time in this theatre). "The Four Sisters," Mitchell with Sam Snake (his original character in this country), Miss Rock in the role of the four sisters, followed the farce, "Frank Fox Phipps, Esq." Harry S. Eytine and Kate Horn volunteering as Frank Fox and Caroline Popkins. The burlesque, "Humpback," was the afterpiece. "The Young Wife, or Who Loves Best?" by Ben A. Baker, was first acted Jan. 15. It was a travesty on the original of "Amelia." Lydia Singleton took her farewell benefit prior to her retirement from the stage 28. This lady retired from the stage and married Mr. Johnson, a well do merchant of this city. The second act of "Guy Manning" was given May 9, for James Dunn's benefit, for the first time in this theatre. Mr. Dunn acted Henry Bertram. The burlesques of "Humpback" and "Sam Parr" were acted, and a concert was given, in which Dunn sang "The Day When We Went Gypsying." Charles Walcot sang "John Anderson, My Joe," Mrs. Timm sang "Bounteous Land," accompanied on the clarinet by George F. Bristol, sang the duet, "All's Well." Mary Taylor sang "Away to the Mountain's Brow," and Dunn, Walcot, Rosenthal and Raymond sang the glee, "Lutzow's Wild Hunt." Miss Grover made her first appearance at this theatre, 11, in the Cachucha dance. "Cousin Peter" was a farce acted for the first time in America 15. Penzorth took a benefit 16, when Mr. Jackson appeared and acted. Mons. Jacques in the play of that name. Mr. Andrews also acted "Splash" in "The Young Widow" and executed the mock minuet with Mrs. Mossop. The season closed May 23, 1843, with a benefit to Manager Mitchell.

George Holland made his debut here Sept. 4, 1843, in "A Day After the Fair" and "The Bill of Fare." He continued here until 1849. A remarkable thing about this gentleman and this theatre is that he was first engaged for six weeks only, and from the expiration of that time up to his leaving the theatre his engagements were all made for six weeks longer—no more or less. The following account of this low comedian is by Dr. Northall, a celebrated writer of the most successful of Mitchell's burlesques: "He was so exceedingly eccentric in his style of acting that it would be impossible to convey to the reader anything like an idea of what it was composed. He was unlike any other comedian I ever saw in his line. His appreciation of a part he had to play had nothing to do with the opportunity it might afford him of developing a passion or an eccentricity of mind, but simply with the amount of physical fun of which the part would admit. An opportunity of tumbling over a chair, upsetting a table or burning his nose with a candle, was worth to him more than all the finest sentences of wit and sentiment which could be written. In the overstrained, unnatural, and exaggerated style of farce incident which characterized the modern school, George Holland was in many respects unequalled. No one could more successfully and grotesquely develop broad fun than he. He was one of the greatest practical jokers extant, and what is remarkable, he played his tricks among

strangers, when he had no friends with him for whose especial amusement he was acting. Sometimes he has fallen down in a fit in Broadway and been carried into a drug store, exciting their sympathy of the crowd, and obtaining the anxious services of druggist and clerks; and then, when cups and band were ready to bleed the unfortunate gentleman, he has coolly risen from his seat, made a profound bow to all present, and solemnly retired, leaving all astonished at his sudden recovery. In one of these simulated fits, he once fell accidentally (for the purpose) into a large basket of peanuts, which stood near a huckster woman's stall in the street. He was a great 'worker' for his benefits, and one of the most extraordinary methods he ever adopted to dispose of tickets was the following: Being exceeding fond of oysters, he was in the habit of visiting Fulton Market. On the day before one of his benefits, and after taking his oysters, he walked towards the dock, and all at once his foot apparently slipped, and down he went into the water. A boat was soon manned, and in a short time the struggling comedian was safely on board the boat. He was insensible, of course, for as yet he had not had his cue to recover. His apparently lifeless form was conveyed to some place under the market. As he lay there insensible, the proprietor of the place anxious to know who the sufferer was, put his hand into his pocket in search of a card, or papers, which would give some clue to the name and condition of the unfortunate man. The first thing extracted was a bundle of pit tickets for Holland's benefit. This was not at all satisfactory, another pocket was searched, and another bundle of tickets for Holland's benefit came to light, and every pocket was searched with like results. It soon got hung through the market that a man had been pulled out of the water in a state of insensibility, and a lot of tickets for Holland's benefit in his pocket. Holland rapidly came to himself and with a very serious and confounded air, asked where he was. 'All right, old boy,' was the reply; 'you're among friends, you are, and we'll take care of you.' He then put his hands into his pockets, and searching first one, then the other, exclaimed, 'I've lost all my tickets!' 'No, you haven't, neither; here they are, all safe.' 'Give them to me, I am much obliged; I feel quite well now.' 'Look here, old fellow—stop a bit; your benefit comes off tomorrow night. It ain't worth while to take these tickets away; I guess we can soon sell them here around,' and away went the seller. He had not been gone very long before he returned, with cash in hand for all the tickets gained for which Geo. Holland tumbled into the water. His last regular engagement was at Daly's 18th Ave. Theatre, where he made his last appearance Jan. 12, 1870, in the role of "Surf." On the 16th of May he received a benefit at the same theatre, and without taking part in the performance he appeared before the curtain and made his last speech to an audience. He said, 'God bless you,' and that was all. He died in New York City on the morning of Dec. 20, 1870, at his residence, 509 Third Avenue. His disease was Bright's disease of the kidneys, and he had been confined to his room with it for six months.

As there has always been a great deal of misconception on the subject of the George Holland funeral at the "Little Church Around the Corner," and a great deal of injustice done to the Rev. Dr. Sabine, who did not refuse his church for the funeral, I would state the following facts: A committee called on Dr. Sabine, of the Church of the Atomement, Fifth Avenue and Twenty-ninth Street, and solicited his services in the performance of funeral rites over the remains. It was at once widely stated that when informed the deceased had been an actor Mr. S. refused to officiate, and stated he could not open his church for the reception of the remains of a mere actor. This is false. A wedding was to take place there, and Dr. Sabine proposed his services, and after showing them the emblem of joy already adorning the walls, asked whether a funeral would be appropriate. The committee agreed that a funeral at such a time would be very much out of place, but added, the ceremony could not be deferred. "Then," said Dr. Sabine, "you might have the little church 'round the corner." This story was amplified and exaggerated, and there came the furor which was created about George Holland's funeral. It was, however, a fortunate incident, as it was the cause of producing an immense benefit for the family. The funeral took place Thursday morning from the Church of the Transfiguration ("the Little Church Around the Corner") on the north side of Twenty-ninth Street, between Fourth and Fifth Avenues.

William Winter called a meeting of gentlemen connected with the press and the stage Jan. 9, 1871, for the purpose of discussing a proposed benefit to Holland. Nine different performances were planned. The committee of arrangements were Lewis Wallack, John Gilbert, W. R. Thompson, Clifton W. Taylor, Geo. W. Howe, John Brougham, Aug. Fenn, Jas. Schenck, Wm. Dartige St., and C. Wheeler ("Nym Crinkle"). Wm. Winter and Henry Sedley (chairman), Theo. Moss and J. H. McGonigle were the trustees. It took place in New York, Brooklyn, Boston, Baltimore, San Francisco and Vicksburg. The gross receipts from the sale, and by contributions, reached the sum of \$15,554.35. The expenses were \$1,945.94. The sum of \$508.41 was given in money to Mrs. Holland. The sum of \$13,100 was expended in the purchase of twelve United States five per cent, ten forty coupon bonds to the value of twelve thousand dollars; the income therefrom to be paid to Mrs. Holland during her life, and the fund to be divided after her death among the surviving children, to wit: George Le Roy Holland, Edmund Milton Holland, Kate Cauldwell Holland and Joseph Jefferson Holland, on their next of kin. The first benefit was given Jan. 19, 1871, at Wallack's Theatre, 5th Avenue, \$600.00; Firth Avenue Theatre, \$460.00; Jacobs, \$100.00; 1,000, \$1,000.00; 2,000, \$2,000.00; 3,000, \$3,000.00; Cirque, \$112.75; Olympic, \$170.50; Bowery, \$61.00, Park, Brooklyn, \$65.80 and Academy of Music, Brooklyn, \$192.50. The Academy of Music gave a benefit Jan. 21, 1,270; Grand Opera House, Jan. 28, \$512; Fourteenth Street Theatre, Jan. 25, \$2,390.50; Jan. 19, Holiday Street Theatre, Baltimore, \$500; Jan. 19, Opera House, Vicksburg, \$91.25; Jan. 19, California Theatre, San Francisco, \$35; Jan. 31, Globe Theatre, Boston, \$1,211.95. The receipts from the New York theatres amounted to \$10,516.35.

TO BE CONTINUED.

—Dr. J. V. Halliwell Phillips, who died recently in England, bequeathed to the Shakespearian Society, Philadelphia, Pa., a large and valuable collection of Shakespearian rarities. Dr. Phillips had devoted about forty years of his life to the study of Shakespeare and his times, and had published 300 volumes upon his researches, containing copies of the documents he found. His collection includes maps, poems, pictures and cuts that are contemporaneous with Shakespeare, the larger part of which is left to the Shakespearian Society, this city, together with electrotyped blocks and cuttings.

—After the performance of "Miss Sammerdale" at the Brooklyn, N. Y., Park Theatre, Jan. 21, Mrs. Leslie, Story and Danby, Manager Waller Sims, of the Park, and Walter Raynham of the Gailey Co., repaired to the Clarendon Hotel, where they were met by Messrs. Tapley, Taylor, Hall and Mine, of the Twenty-third Regiment. At half past eleven P. M. the company sat down to a spread and did not rise until two A. M. The gathering was a merry one. Messrs. Leslie, Story and Danby relating many amusing anecdotes of their stay in Australia.

—C. Franklin Regid has decided not to star in "A Friendly Tip," the play first made prominent by W. J. Ferguson. He will continue with combinations until he secures a play more to his tastes and abilities.

THE CLIPPER ANNUAL.

The sixteenth CLIPPER ANNUAL that has been sent forth from the office of this newspaper bears the date of 1889, and has been on sale at every wise newsdealer's since New Year's Day. The seventy-two pages of this valuable record book give to the reader information that can be accurately imparted by no other publication in America. Time only serves to strengthen the importance and emphasize the value of THE CLIPPER ANNUAL, which will this year be found fully as interesting as at any time in the past.

THE CLIPPER ANNUAL is an institution of sixteen years' standing, endorsed for its accuracy alike by the public at large, the theatrical and sporting professions, and the entire press. It has had numerous imitators, and the yearly addition of one or two is the sincerest tribute that can be paid to its rare worth. We need hardly add that no publication of its kind can hope to find similar acceptance as a record book to be relied upon, for in no other newspaper office in the world are THE CLIPPER's splendid resources capable of duplication.

THE CLIPPER ANNUAL for 1889 possesses conspicuous value. It contains a complete record of all happenings in the amusement and sporting worlds during 1888, a list of all the professional deaths here and throughout Europe, the records of fastest times in all departments of sports, and a hundred other features equally as valuable.

Kind Words From Our Contemporaries.

From The New York Herald.

THE NEW YORK CLIPPER ANNUAL for 1889 has been issued, and is a valuable book of reference for the thousands interested in theatrical, musical and sporting matters. Much careful labor has been bestowed upon the various departments, and the aquatic and athletic performances, together with the best on record of such, and those in the billiard, racing, trotting and other branches of sport for the year 1888, show that master hands have been at work in the compilation.

From The New York Sun.

In the business offices of the theatre managers there was last week a change from THE CLIPPER ANNUAL that had hung on a handy hook for reference. But it was only to discard last year's issue for this year's, and the new book becomes for 1889 the authority in exact matters of record.

From The New York Press.

THE NEW YORK CLIPPER ANNUAL for 1889 has just been issued. A more complete record of events in the sporting world during 1888 could scarcely be compiled.

From The New York Daily News.

THE CLIPPER ANNUAL for 1889 is a most valuable handbook of reference. It contains a record of every event of importance pertaining to the dramatic, operatic and specialty stage, as well as of all sporting matters during the past year. It is conspicuously complete and valuable to all dramatic and sporting matters.

From The New York Evening World.

There is much that will interest theatrical folk, as well as sporting data galore in THE CLIPPER ANNUAL for 1889, and it is all accurate, too, and up to the high standard that characterizes THE CLIPPER.

From The New York Evening Post.

THE NEW YORK CLIPPER ANNUAL for 1889 just issued, contains theatrical, musical and sporting chronologies for 1888, a list of deaths here and abroad among public entertainers, notes of aquatic, racing and athletic performances, and records of the best feats in all branches of sport. For many persons it is a very convenient work of reference.

From The Spirit of the Times.

THE CLIPPER ANNUAL, just issued from the press of THE NEW YORK CLIPPER, is unquestionably the most complete and perfect of the series. It opens with the theatrical chronology for 1888, and month by month recounts the events of the dramatic world. It is a perfect epitome of useful information, and includes the deaths in amusement professions. It contains a chronology of all important dramatic, musical and sporting events during the year 1888, carefully compiled, complete and accurate. It is easily the best and most reliable publication of its kind.

From The New York Sunday Press.

THE CLIPPER ANNUAL for 1889 is, as usual, replete with information. As a book of reference it is invaluable. It contains a chronology of all important dramatic, musical and sporting events during the year 1888, carefully compiled, complete and accurate. It is easily the best and most reliable publication of its kind.

From The Atchison Daily Champion.

THE NEW YORK CLIPPER is the very best sporting paper in America. It contains the latest and most reliable sporting news, not only of this country, but of the world. THE CLIPPER ANNUAL for 1889 contains the theatrical, musical and sporting chronologies for 1888, together with a complete list of all matters of special and general interest to the sporting fraternity.

From The New York Evening Post.

THE NEW YORK CLIPPER ANNUAL for 1889 is, as usual, replete with information. It contains a complete and perfect record of all important events and distinguished achievements in all sports and pastimes, and records of matters of interest in dramatic and musical ways, with much other information of a kindred nature. Again one is compelled to wonder at the skill with which so much material is presented in so compact a form, as well as the industry displayed in its collection and preparation.

From The Fremont (N

From The Chicago Herald.

The *Herald* is in receipt of THE CLIPPER ANNUAL for 1889. Both have been warm friends ever since this paper sprang into existence. Age ripens the attachment. The little volume ought to win more friends this year. It has got a good many already, and it deserves more.

From The York Dispatch.

THE OLD RELIABLE ANNUAL—One of the most highly prized annuals that reaches this office is that issued by THE NEW YORK CLIPPER. Every thing pertaining to sporting records is found within its elaborate covers, the accuracy of which is undoubted. No paper published has a wider range of circulation or a better reputation for truthfulness among the dramatic profession and followers of all kinds of sport than THE CLIPPER, and THE ANNUAL is much sought after by its readers as an adjunct to that journal. THE CLIPPER'S ANNUAL greeting is a credit to its originators.

From Turf, Field and Farm.

We have received THE CLIPPER ANNUAL for 1889. It shows conscientious work, and contains a great fund of information. It is handy for reference when doubt leads to controversy.

From The Cincinnati Times-Star.

THE NEW YORK CLIPPER ANNUAL for 1889 is out, and, as usual, is a complete theatrical, musical and sporting chronological record for 1888. It deserves a place on the desk of every man.

From The Corbett's Herald.

THE NEW YORK CLIPPER ANNUAL for 1889 is at hand, replete, as usual, with much valuable and interesting information in theatrical, musical and sporting circles.

From The Yates Co. (N. Y.) Chronicle.

THE NEW YORK CLIPPER, the acknowledged sporting and dramatic authority of this country, has issued its ANNUAL for 1889. As usual, this book contains a chronological record of theatrical, musical and sporting events for the year 1888, a list of deaths in the amusement profession, billiard racing and trotting records, baseball data, etc., together with records of fast time and best performances in all departments of sport. It is a valuable handbook, and is eagerly sought for.

From The Indianapolis News.

THE NEW YORK CLIPPER ANNUAL for this year is a very valuable compendium of information on all sporting and dramatic subjects. It is printed in an attractive and convenient form.

From The Parkersburg (W. Va.) State Journal.

THE NEW YORK CLIPPER ANNUAL for 1889 is out, and, as usual, keeps up its high reputation as a compendium of useful information in all that pertains to outdoor sports, athletic records, theatricals, etc.

THE CLIPPER AND ITS IMITATORS.

Ringing Words of Praise from Veterans
—A Caustic Rebuke to Soreheads.

From Our Providence, (R. I.) Correspondent.

Your correspondent had a long and very pleasant interview with Arthur C. Moreland, of Dockstader's Minstrels, last week, in the course of which the veteran Elk spoke enthusiastically of THE CLIPPER. The statements made by him have been so often verified by other members of the amusement profession, that I take pleasure in jotting them down. Mr. Moreland said: "When I get THE CLIPPER I come to it at the front page, and read the entire paper from beginning to end, and nine times out of ten readers do the same. As a consequence, it is the best advertising medium for the profession that is published, for nothing escapes their eye. Another characteristic feature of THE CLIPPER is that it never resorts to personalities. If it cannot speak well of a performer, I notice it says nothing. As a sporting paper it is an absolute authority. If THE CLIPPER makes a decision positively, I am always ready to bet my bottom dollar that it is correct. It is the friend of the professional first, last and always, and I can mention several instances where the great Order of Elks has been placed under many obligations to THE CLIPPER."

From Willie Wildwave, the Song Writer.

Last week I had decided proof of the usefulness of THE CLIPPER as an advertising medium. My three line advertisement last week secured no fewer than seventy-five answers. It shows conclusively that THE CLIPPER's advertisements, no matter how small, yield bountiful returns.

From Manager D. C. Katen of the Harlem Museum.

Our large advertisement in THE CLIPPER of Jan. 19 has already (24) brought me nearly one thousand answers. I am amazed beyond description to find THE CLIPPER so extensively read by show people, and I really believe there isn't a paper in America to equal it. The letters keep coming, too, from all points of the compass.

From Our Fort (Ga.) Correspondent.

Manager Sam T. Jackson of the Lilly Clay Gaiety Co., after telling me—as all other managers do—of the great eagerness manifested by his company to procure THE CLIPPER *en tour*, remarked, with emphasis: "I've traveled over two continents, and never failed to find it. In Mexico, where I made a trip not long ago, the inhabitants and managers did not know of the existence of any American dramatic and sporting paper save THE CLIPPER."

From Our Atlanta (Ga.) Correspondent.

At Thomaston, this State, as in other places in the South, THE CLIPPER is the only theatrical paper recognized by the managers. One of the sheets recently snubbed, *The New York* — and — has played Thomaston's vicious trick. *The Atlanta Constitution*, our leading and excellent newspaper, thus castigates the offender: "A short time ago the proprietor of the Opera House at Thomaston refused to admit the correspondent of *THE CLIPPER* to the theatre. He then wrote, threatening to write an article that would hurt Thomaston's theatrical business. Mr. Reed replied that when he wanted them to do his business he would let them know. The — then said: 'Look out for Thomaston. There has not been a \$30 house any day in two years. What the buncos steerer is to commerce, Thomaston is to the theatrical life.' Mr. Reed submits the following figures, which he says the managers will make affidavit to: He opened the season with Peter P. Parker's company, in 'Jim the Clown,' Nov. 12, \$44.85; Januscheuk 17, \$241.50; 'A Night Off' Dec. 10, \$248.25; Jane Coombs Co. 21, \$130.25; Burk's Horse Show 26, 27, \$267.25; Maud Atkinson Jan. 4, \$87.50; Wilson's Minstrels 10, \$43.25; McCabe & Young Minstrels 18, \$406.00."

A stormy night.

From Presley B. French, Presque Isle, Me.

There is an old saying, "To learn the number of your friends, run 'or office." Here is one I used, but equally correct: "To learn the number of play writers in this country, advertise in THE CLIPPER for a day." In reply to my inquiry for a New England play, made recently in an undisplayed advertisement in your columns, I received four odd replies. All of them, from the man who writes plays "order" to the aspiring litterateur who is desirous of "trying his hand," are equally certain 'key' can produce exactly what the advertiser wants. I don't want it understood that I have a grievance against THE CLIPPER, but if a little two dollar card therein is productive of such a "white elephant," I shall henceforth advertise in journals having a few number of readers.

From Kit Clark, the Veteran Manager.

A fortnight ago, on behalf of a friend, I advertised for an Irish comedy drama. In a week I had received about fifty replies and nearly as many plays to read. Surprised? Not a bit of it. I know THE CLIPPER is good!

DRAMATIC AND MUSICAL NOTES.

Mme. Albani-Gye, who was last heard at the Academy of Music, this city, with Col. Mapleson's Opera Co., six years ago, arrived here Jan. 22. She is accompanied by Mr. Gye, her husband; Sig. Bevinghani, conductor of the Albani Co.; Grace Damian, a young English contralto; Barrington Foote, a well known baritone; Sig. Masini, the Italian tenor, and W. Barrett, the flutist. Mme. Albani left for Montreal, Can., 24, where she will give a series of concerts at the Queen's Hall. She will visit Toronto, Quebec, Ottawa, Hamilton, London and other large Canadian cities. It is probable that she will appear here at the Metropolitan Hotel during March, as Eliza in Wagner's "Lohengrin" and as Senta in "The Flying Dutchman." She will return to England again in time to be at the opening of the London Lyric Opera season next May. Miss Dame has never been in this country before. She is a young prima donna, and is said to possess a very good voice. Sig. Masini, the tenor, is a Russian by birth. He studied music in Italy, and was last engaged as leading tenor at the Turin Opera. Sig. Bevinghani is the regular conductor of the Italian opera in London. Mr. Foote is well known here. He was last heard in this country with the Mapleson company some years ago. The tour opened 20 at Montreal, where the newcomers made their American debuts.

AL D. Canby has been engaged to do special work for the rest of the season with the Hayman-Gillette "She" Co.

Januscheuk reports playing to crowded houses through the West. Tyrone Power, who is doing character leads, at the close of the season returns to Halifax N. S., to stage "Richelle" for the W. A. A. C.

Horace James, formerly with the Boston Museum Co., Edwin Arden, etc., will hereafter be known as J. H. Bradbury, his right name.

"—" is the title of the new play by William Young for Lawrence Barrett.

Clara Verma's friend, who rejoice to learn of her entire recovery, after a dangerous illness of several weeks, at the home of her parents, Bridgeport, N. J. She has now returned to this city for a rest, though it is not likely this vivacious and intelligent actress will long remain disengaged.

Ralph Howard has been engaged for Frank Mayo's Southern tour.

Marie Carlyle left Gibson & Ryan's "Irish Auditions" Co. at Newark, N. J., Jan. 26.

Martin Hayden will begin his Spring tour at Brooklyn, N. Y., under the management of John Kastendyke. The company will include: H. J. Pearson, C. E. Eldridge, Harry Stone, Joseph Coyne, Harry Hoffman, W. H. Colville, Eugene Besserer, Alice Coleman, and Addie Dunant.

Mrs. Newton Chisnell, of Corinne's Co., has returned to her home in Brooklyn, N. Y., for a rest.

Mrs. Langtry recently purchased from William Easton an imported stallion and four imported brood mares, to be added to the thoroughbred stock on her California ranch. On Jan. 22 these horses, with the half dozen now purchased by Mr. Gebhard from Mr. Easton, left here for California. The stallions Greenback and Friar Tuck were in Mr. Gebhard's lot.

Ted. D. Marks, advanced agent of Rice's "Corsair" Co., was in this city Jan. 24.

Ethel Rayson (Mrs. T. B. Butler) is with Comley's "Royal Tramp" Co.

Kate Forsyth will appear with N. C. Goodwin Jr., in "A Gold Mine," at the Fifth Avenue Theatre, this city, next month.

James V. Cooke, having resigned the management of E. F. Mayo's Co., is resting at Indianapolis, Ind.

John Hart, who was engaged to play the part of Hiram in "The Two Sisters," when the company started out last August, has begun suit against Dennis Thompson for breach of contract. Mr. Hart had been engaged, he claims, for forty weeks, and was discharged in October.

Gladys Graves, who recently retired from the stage on account of illness, will sail for Buenos Ayres early in February, to remain permanently.

Sydney Armstrong closes with "The Still Alarm" shortly.

S. Miller Kent, having left N. C. Goodwin's Co., has been engaged by Daniel Frohman.

Charles W. Sutton has signed with Lewis Morris' "Faust" Co.

Marie Herbert is now with the "Two Old Crookes" Co.

Kittie Hill closed with "Zigzag" Co. Jan. 10.

Charles H. Yale, of Gilmore's "Twelve Tempations" sail for Europe Feb. 23.

Kate McDowell was married Jan. 16, to Arthur G. Schlemmer, a merchant of this city, and has returned to private life. Miss McDowell's last engagement was with Rice's "Evangeline" Co.

A. M. Palmer will shortly start out another "Private Secretary" Co. Louis Rial will play the principal female role.

Fred C. Packard, the American tenor, who has been singing with the Carl Rosa Opera Co. in England for half a dozen years past, was in Boston, Mass., Jan. 22, on a visit, and Manager Foster of the Ideal Opera Co. has engaged him for the balance of the season. He sang in "Carmen" at Baltimore, Md., Jan. 24.

"Columbus," a burlesque, by George Daniel and Archibald Gordon, was produced for the first time on any stage at the Grand Opera House, Los Angeles, Cal., Jan. 11. The burlesque is the property of M. B. Leavitt, and was presented by the Lydia Thompson Burlesque Co.

T. M. Brown and Chas. H. Haystead, managers of Brown's Comedy Co., were made Knights of Pythias in Berneice Club, No. 120, at Noblesville, Ind., last week.

The Levy Opera and Concert Co. have arranged a tour through the West and Northwest this Spring. They open under the management of Fred Peham, at Syracuse, N. Y., Feb. 12.

The new Opera House at McPherson, Kas., is nearly completed, and will be ready for the opening soon.

Harry Elting, late business manager of the South, THE CLIPPER is the only theatrical paper recognized by the managers. One of the sheets recently snubbed, *The New York* — and — has played Thomaston's vicious trick.

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Fanny Stevens has been engaged to play Mrs. Brooklyn Bridge in Ennis & McGill's "A Tin Soldier" Co.

Chas. L. Davis has been in the city for the past two weeks, attending to some important private business. He amused himself by taking in the theatres between whishes.

The Kimball Opera Co. close their season Feb. 9.

Jennie Cleveland started from Frisco, Jan. 27, to join Charles Guinness' Co. in the South. She will play heavy and characters. Guinness & Cannon are arranging a circuit in Georgia, with Marietta as headquarters. They expect to have an excellent stock company.

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The Bard Dramatic Co. had a narrow escape from a watery grave in the icy Detroit River at Fort Gratiot, Mich., Sunday, Jan. 20. While the couch occupied by the company on the steamer T. R. Atlantic express was being shamed aboard the Huron the coupling broke, and the boat with terrible force, against the barge at the other end of the boat. The brace was knocked half way to the water's edge and the car almost destroyed.

The people were thrown over seats and the wild confusion prevailed. Fortunately, there was only one person seriously injured, the baggage man, who received a fractured arm. J. H. Rolland joined the company at Hamilton, Can., Jan. 23. Harry C. Todd is now the business manager.

Mrs. Chipman of the "Dan'l Druse" Co. is too ill to play. Maggie Harold has assumed the part of Mrs. Wylie (not an easy one), and has been very successful with it. Miss Harold deserves the more credit, for she took the part at exceedingly short notice.

William Garen, the hustling business manager and well known advance agent, who for five seasons looked after the interest of the Frances Bishop "Muggs' Landing" Co., and who has just closed a twenty-four weeks' season with the Kimball Merriemakers Co., owing to H. R. Jacobs having decided to close the season of this troupe, is in the city resting. He is too well known to need any other recommendation, and it will be a very brief time before he is again on the road. Next week he is to manage Dan Mason's tour in a new comedy.

W. F. White has left Dr. C. L. Howard's Co., and returned to this city.

James Larkin joins Atkinson's "Ruben Glue" Co. Feb. 2 as stage manager. Louise Hunter, who is said to possess a very good voice, has been dangerously ill at her home at the Highlands, Boston, Mass. is rapidly recovering. Under the direction of Manager Chas. Atkinson, she will play Ustane in his "She" Co., which takes the road Feb. 6.

Alfred F. Wands, business manager of the late Hattie Anderson "Muggs' Landing" Co., is in attendance at the bed side of his father, J. B. Wands, who is seriously ill at his home at West Troy, N. Y.

Damon Clarke, formerly of the Lizzie Evans Co. and late editor and proprietor of the Fayetteville (Ark.) Republic, has signed as treasurer and assistant manager for Lillian Lewis.

"The Mask of Life" Co. will temporarily close its tour Feb. 9 at Cleveland, O. Reorganized, it will again begin operations early in April in Brooklyn, and thence travel westward to San Francisco, where it is booked for June 10.

T. H. Williams will represent the new Park Theatre, Troyton, O., in New York, and the Park Theatre, Indianapolis, Ind.

"Bushel of Wheat," the new farcical comedy in which Kirk Armstrong was announced to star this season, has been purchased by Chas. E. Whyte. He writes that the piece will be produced in this city early next season, with a well known comedian in the title role.

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RATES.

SUBSCRIPTION.—On year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copy, 10 cents each.

ADVERTISEMENTS.—20 cents per line, agate type measure, 14 lines to an inch. A deduction of 20 per cent. will be made for advertisements when paid for three months in advance. Department notices copied from sources credited to others, 20 cents per line.

OUR TERMS ARE CASH.—Advertisements must be paid for at the time of insertion.

THE CLIPPER is issued every Wednesday morning. The 1st, 4th, 6th, 8th, 10th, 12th, 14th and 16th pages GO TO PREMIER MONDAY and the other pages on TUESDAY EVENING.

Please remit by express money order, check, P. O. order or registered letter.

ADDRESS ALL COMMUNICATIONS:

THE FRANK QUEEN PUBLISHING CO. (Limited), P. O. Box 3,758, or CLIPPER BUILDING, 8 and 10 Centre Street, New York.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited), PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY, FEBRUARY 2, 1889.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO THEY THINK, IN CARE OF THE CLIPPER POST-OFFICE, 8 AND 10 CENTRE STREET, NEW YORK, OR TO THE CABLE GRATE, IN THE ROUTE OF ANY THEATRICAL COMPANY IS SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

DRAMA.

C. C. B. Sheldon.—The information you seek is so largely personal that we must decline to give it. All that comes to my mind is that our friend has had a pup, and is briefly, already. If you desire to learn further details of her career and her private life write to the lady herself.

W. L. B.—See the notice at the head of this column. Personal affairs we cannot discuss.

E. V. L. Linda.—Address: Prof. Myers, Miles, Carlotta Williams and Young, and Prof. Baldwin, care of THE CLIPPER.

S. M. T., Rochester.—We cannot recall such a play. Write to the chairman of Congress enclosing the name and a copy of the title.

D. & E., Detroit.—A letter sent to her in care of THE CLIPPER will reach her.

C. L.—About \$20 a week, to start with, and as much as the success of the trip and your own progress will warrant.

S. E. Galveston.—No. 100 Nassau Street, this city.

J. F. and J. S., Lilly Clay Co.—Ferguson and Mack first doubled in March, 1875, as Mr. Ferguson has informed us.

CONSTANT READER.—Read Shakespeare and all good works on eloquence and vocal building. Supplement this with actual experience, and keep on hoping.

PROFESSOR LOUISVILLE.—They are credited with a four high mount. We have never seen them do five, or heard of their doing it.

J. T. E., Danville.—Both are alive.

H. H. Jefferson.—See the notice at the head of this column.

MURKIN.—We have no record that he did. Therefore, he probably didn't. 2 and 3. For all information on the handio write to S. S. Stewart, manufacturer and expert, 223 Church Street, Philadelphia, Pa.

H. B. G., Galva.—1. You can procure it of the New York Popular Publishing Co., 37 Bond Street, this city.

See Ring answers.

Mrs. S. S., Waterloo.—Write to James W. Collier, 30 West Twenty-eighth Street, this city.

E. E. Omer.—There are several places of that sort here, and in Britain, too. See Fourteenth Street, and W. W. Randall's, 1,145 Broadway, among them.

ACTOR, EN Route.—Production is not necessary to perfect the copyright. The entering of the two printed copies, following your receipt of the certificate of title, affords you the full legal protection. 2. Send the first airmail.

L. C. M., Pittsburg.—Yes. Not only this season, but for a number of other past. See our Virginia correspondence on another page, each week.

L. D., Chicago.—She is that actor's wife.

J. M. C., Chicago.—See the notice at the head of this column.

A. C. D., Indianapolis.—There is no such troupe. Don't you mean "The Little Tycoon?"

R. H. C., Sioux City.—See our minstrel routes, and the notice at the head of this column.

CONSTANT READER, Pittsburgh.—1. It is not necessary, though it will be helpful if you have talent in that line. 2. Our advice has never varied in this matter—don't. 3. He was not.

Mrs. M. C., Springfield.—Born July 28, 1859.

READER, NEW YORK.—The Broadway, near Spring Street, was burned March 3, 1868. His Broadway and Ann Street Museum was destroyed July 13, 1868.

H. S.—Celle Ellis played the Princess. 3. David Henderson was interested. It was at a Broadway theatre—the Standard.

W. H. O. D., Ind.—The advertisement would cost sixty cents.

G. H. J.—If you mean an agency for the sale of these we would say that there isn't any. Advertise in THE CLIPPER for just what you want. You'll get it with certain success.

B. F. S., Brooklyn.—1. No. 2. Write to his manager. We don't know anything about his private affairs, and we wouldn't tell you if we did.

V. AND A., St. Paul.—We have seen no act similar to his. 2. The original.

J. R. L., Duluth.—That space would cost twelve dollars per insertion.

SERIO COMIC.—R. Fitzgerald, Union Square; J. Alex. Brown, Union Square; Tony Smith, Miners' Bowery; and Principal & Liman, East Fourth Street, are the principal ones.

H. E. S., Canton.—He is at Hyde & Behman's Theatre, Brooklyn, N. Y., with Sheffer & Blakely's Co., this week.

W. H. S., New York.—He is at the Standard.

P. G. Jr., Philadelphia.—The prospects are discouraging for amateurs anywhere and at all times. We can't afford you, or advise you.

J. S., Chicago.—An advertisement appearing in that space will cost you five dollars. 2. From \$20 to \$50, according to the novelty and cleverness of the turn. 3. There is always work enough for the leaders in that line.

W. M. New Castle.—See the notice at the head of this column.

P. R. C., St. Louis.—We do not know of any other, or other.

SEVERAL queries remain to be answered in our next issue.

CARDS.

READER, Johnstown.—Yes. The deed is done; the past is unchangeable, so do the best you can.

A. B.—The "Lynx" is one. Five sixes. How many decks do you usually play with at one time? 2. The pack being imperfect, according to your statement, nothing goes on that deal. 3. Yes. Unless otherwise specially agreed, he can take as many as he thinks best. 4. No. 2, Rockford.—No. He could not legally build in that manner.

M. C. F., Boston.—1. You were not playing the regular game, for at each proper, there cannot be two lone hands on one deal. 2. Four.

P. J. O., New York.—A braddler never has the aces.

S. E. J., Philadelphia.—Four persons playing euchre. Can the dealer in dealing the cards give three cards to all the others and take two himself, and then deal two more around and take three himself? If not, how can he do it?

W. A. A., Columbus.—1. Yes. It has been solved hundreds upon hundreds of times. 2. No answers by mail.

MERCER.—The shield is the head of an old five cent piece.

J. H. K., Seattle.—Answer next week.

Joe, Springfield.—The shield. See reply to "Mercer."

CHESS.

To Correspondents.

GEO. K. LOYD.—Problem 1,661 has not yet been solved; in Enigma 1,662 the White P to "Q B 3" should have been to "Q B 2." We were promised an solution of Prob. 1,660 but have not received it. Enigma 1,672 Part I, 1. P to K 4, P to K 5, P to K 6, P to K 7, P to K 8, P to K 9, P to K 10, P to K 11, P to K 12, P to K 13, P to K 14, P to K 15, P to K 16, P to K 17, P to K 18, P to K 19, P to K 20, P to K 21, P to K 22, P to K 23, P to K 24, P to K 25, P to K 26, P to K 27, P to K 28, P to K 29, P to K 30, P to K 31, P to K 32, P to K 33, P to K 34, P to K 35, P to K 36, P to K 37, P to K 38, P to K 39, P to K 40, P to K 41, P to K 42, P to K 43, P to K 44, P to K 45, P to K 46, P to K 47, P to K 48, P to K 49, P to K 50, P to K 51, P to K 52, P to K 53, P to K 54, P to K 55, P to K 56, P to K 57, P to K 58, P to K 59, P to K 60, P to K 61, P to K 62, P to K 63, P to K 64, P to K 65, P to K 66, P to K 67, P to K 68, P to K 69, P to K 70, P to K 71, P to K 72, P to K 73, P to K 74, P to K 75, P to K 76, P to K 77, P to K 78, P to K 79, P to K 80, P to K 81, P to K 82, P to K 83, P to K 84, P to K 85, P to K 86, P to K 87, P to K 88, P to K 89, P to K 90, P to K 91, P to K 92, P to K 93, P to K 94, P to 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BASEBALL.

STRAY SPARKS FROM THE DIAMOND.

Gossip About Ball Tossers from Here, There and Everywhere.

The announcement of the collapse of the Indianapolis Club on Jan. 21 created quite a sensation in baseball circles in this vicinity. Many reasons were advanced as the cause for it, but the most plausible one given and which seemed to carry the most weight with it was that the club wanted to evict certain objectionable stockholders. Other clubs had taken a similar step. No one for a moment thought that it meant that there would be no National League club in Indianapolis this year. However, even if it was a "cut and dried" piece of business well known to the "insiders," it caused considerable excitement when the news first became known. The first intimation the public had of any trouble in that club was in a telegram from that city. Subsequently it was learned that President Brush, of the Indianapolis Club, had sent word to President N. E. Young, of the National League, that the directors could not make satisfactory arrangements with their creditors and they were determined to abandon the business and surrender the franchise. Mr. Young did not appear at all disturbed over the matter. Neither did the officers or other members of the National League when the facts came to light. This very naturally strengthened the opinion which was stated above, and which seemed to gain ground when it became known that President Young had received the following dispatch from Indianapolis: "The news of the club's failure had been made public: 'N. E. Young, President National League, Washington, D. C., is the franchise of Indianapolis Club for sale, and what will buy it? We will purchase if we can get it at a reasonable figure, and will agree to run the club here. Refer to Fletcher's Bank here and the Indianapolis newspapers as to our responsibility. Answer quick. DICKSON & TALBOT." Later on Dickson & Talbot, who are the theatrical managers in Indianapolis, received the following answer from Mr. Young: "MESSRS. DICKSON & TALBOT: I have no authority to offer the franchise for sale at present. N. E. YOUNG, President." This indicates that the matter will now have to be settled by the National League at its Spring meeting, but it is generally believed that it will be settled before that time. The not signing of any of the players gives strength to the opinion that the club contemplated some time ago just such a move as this, but there is any trouble the National League will continue players and not the club. It is believed that there will be little time lost in gathering in the men after the club settles its affairs. Indianapolis is looked upon as a good ball town, and by careful management the club will prove a financial success. Undoubtedly Dickson & Talbot, who are the lessees of three theatres in Indianapolis, think so or they would not have offered to purchase the franchise from President Young. Those gentlemen are quoted as saying that they wanted the club as a business venture, and believed that they could make money out of it by reducing the expenses and attending strictly to the management of its affairs. They are authority for the statement that they will liquidate all debts, dollar for dollar, and it is said that the club's indebtedness in all is over \$20,000, providing the franchise, players, lease of the grounds and bill of sale of the grand stand are turned over to them, and they will agree to maintain the club in the Hoosier City and strengthen it in every way possible. It is said that the proposal has been forwarded to President Young by Dickson & Talbot that they will pay the \$10,000 due to the directors, the \$9,250 due the guarantors, and the \$1,000 claimed by another party, besides any other outstanding debts. In return, however, they must have entire control of the club's affairs. Since the above proposition was forwarded, President John T. Brush has organized a company with a capital of \$30,000, and it is said that the new company will also put in an application for the franchise, etc.

Our mail advises give fuller particulars of Spalding's combination and their doing with bat and ball in New Zealand and Australia. Eight innings play at Auckland, followed by the Chicago League and the Americans by a score of 22 to 13. The home runs were made, no fewer than eight by the Chicago, who pounded Crane all over the field. The scores of the games played in Sydney, Melbourne and Adelaide have been given in the preceding reading paper of Sydney, "The Sports Life," has this to say concerning the Spalding combination to that city: "The display of baseball given by our American cousins has naturally constituted a comparison between the American national game of cricket, and it has to be expected that the English will be in favor of the British pastime. Cricket is thoroughly understood by the public, while the many beautiful points of the American game escape the uneducated eye of the onlooker. The keen and candid observer cannot but take to the favor of the spectators. It is life all through, with marvelous activity in stopping the ball, superb accuracy in throwing it to the bases, and uncaring catching. The fielding of the Australians is to be commended, and onlookers would do well to imitate the skill of our visitors in that department of the game. Some people make out that baseball can never be established in Australia, as cricket can never be beaten by halves, will, on this occasion, eclipse the game. The rule prohibiting exhibition games between clubs of like ability especially for cricket, and the players are all English residents. Cricket is the passion of the nation, and the public take hold and help the game manager. The games are completed as quickly as possible. The umpire must be a college undergraduate actually pursuing his studies.

Manager Mutrie of the New York Club will astonish the people of this city and vicinity with the display he intends putting on a reception to the Australian team. He will be in New York on Feb. 1, and will be in the city on Feb. 2. He will be in the city on Feb. 3, and on Feb. 4, he will be in the city on Feb. 5. He will be in the city on Feb. 6, and on Feb. 7, he will be in the city on Feb. 8. He will be in the city on Feb. 9, and on Feb. 10, he will be in the city on Feb. 11. He will be in the city on Feb. 12, and on Feb. 13, he will be in the city on Feb. 14. He will be in the city on Feb. 15, and on Feb. 16, he will be in the city on Feb. 17. He will be in the city on Feb. 18, and on Feb. 19, he will be in the city on Feb. 20. He will be in the city on Feb. 21, and on Feb. 22, he will be in the city on Feb. 23. He will be in the city on Feb. 24, and on Feb. 25, he will be in the city on Feb. 26. He will be in the city on Feb. 27, and on Feb. 28, he will be in the city on Feb. 29. 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B. F. Keith's GAIETY OPERA HOUSE, PROVIDENCE, R. I.

The largest, most convenient, best equipped and most handsomely decorated house in New England, conducted on thoroughly first class principles, and now enjoying the regular patronage of the best people of Providence. Steam heat, electric lights and all modern conveniences and improvements on both sides of the footlights, and will be still further improved, beautified and enlarged during the Summer season. This house is located in the very heart of the city, on the ground floor of the most prominent point of the principal thoroughfare. Seating capacity, two thousand.

N. B.—Having purchased the interest of my late partner, H. R. Jacobs, I am now ready to book for the season of 1889 and 1890 all first class attractions in the dramatic, operatic, spectacular, sensational and comedy line, on sharing terms or certainty. The phenomenal success of this house since its opening, this season, is a guarantee of the possibilities of good attractions. Address all communications

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ATHLETIC.

Golden Gate Boxers.

A boxing tournament for the amateur championship of the Pacific Coast was held on the evenings of Jan. 18 and 19, under the auspices of the Olympic Club, of San Francisco. The club offered handsome prizes for first and second in each class, and the result was that all the contestants were very satisfied.

Featherweights—First trial bouts: L. Hawson, Alameda Olympic Club, beat H. McGrath, Golden Gate Athletic Club, in five rounds; J. M. Martin, O. A. C., beat T. E. Spalding, Golden Athletic Club, in four rounds; E. G. Dickenson, O. A. C., beat H. Hogan, in one round. Second trial bouts: Martin beat Hawson in four rounds; Dickenson beat a boxer with Dan Mahoney (professional). Final bout: Martin, who had already fought six bouts, was feeling sick and unable to resume, for defeat to E. G. Dickenson.

Lightweights—First trial bouts: R. Nicholson beat E. McIntyre, in four rounds; I. Murphy beat W. E. Gunn, O. A. C., in four rounds; J. L. Lafferty, O. A. C., beat Farley, International Athletic Club, in four rounds; P. L. Cook, O. A. C., beat F. Mertes in four rounds. Second trial bouts: Martin beat Hawson in four rounds; Dickenson having withdrawn, Cooky beat Nicholson in one round. Murphy having withdrawn, Cooky forfeited the championship to J. L. Lafferty, O. A. C.

Middleweights—First trial bouts: C. A. beat E. W. Bradstreet, San Fran Athletic Club, in four rounds; E. G. McCord, O. A. C., beat E. Hagan, in the six rounds. Final bout: McCord beat Zalmer in four rounds.

Heavyweights—A. Gregrains, Calif. State Athletic Club, beat W. J. Kennealy, Olympic Athletic Club, in five rounds.

Pomeroy's Bowling Tournament.

Pomeroy's tournament, which ended on Jan. 28, had crowds of people to witness the contests between the several local clubs during the past fortnight. The scores are given below: Jan. 14—Krakelis, 362; Fifth Avenue, 350; Franklin, 750; Manhattan, 823; Brooklyn, 823; Americas, 825. This was the most exciting night of the tournament, as the Rosedale Club, by winning from the viendale, by the score of 332 to 323, secured the first prize. The full scores were: Rosedale, 82; Glenelg, 80; Franklin, 75; Manhattan, 823; Brooklyn, 830; Manhattan, 869; Fremont, 787; Empire, 751; Apollo, 839; 21—Americans, 84; Fulton, 74; Fulton, 747; Spartan, 912; Americans, 890; Spartan, 92; Atlanta, 874; Franklin, 810; Brooklyn, 866; Hopkins, 790; Gotham, 773; Manhattan, 897; Manhattan, 792; Hopel, 845. All that now remains is for several of the clubs to roll off their ties.

Jacob Schaefer, the man whom defeat would injure most, only one of the calls for the class experts of today would be had to see new blood come into the billiard world. What other player, standing in his position, would have done what he did for poor Wallace, Heiser, Cattoon, Ives and, in fact, myself? Why was he not shut out? He was not the only one. The chances are he would reply Schaefer, Slosson, Dally and Sexton, when the fact is, I could not pull any one of the last three out of the race. The last two cushion caromists, or either of the last two, at all events of full billiards, now remain.

This is a policy of not giving young players a chance that is injuring billiards now.

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This record follows:

CLUBS. Won. Lost. CLUBS. Won. Lost.

Rosedale..... 11 3 Glendale..... 7 7

Apollo..... 10 4 Fremont..... 9 7

Spartan..... 10 4 Empire..... 5 7

Franklin..... 10 4 Manhattan..... 3 11

Manhattan..... 9 5 Fulton..... 3 11

Atlanta..... 9 5 Fidelia..... 2 12

Americus..... 8 5 Krakelis..... 2 12

Hopeful..... 8 5

Fast Skating.

A match race of twenty miles on skates between Axel Paulsen of Norway and Rudolph Goetz of Detroit, Mich., for \$150 a side, took place at Minneapolis, Minn., Jan. 27. The contest came off at the Baseball Park, on a track that was stated to measure a sixth of a mile in circumference, and the winner was Goetz, who in the time was 1:46.1. Goetz stopped after skating fifteen miles, being then four miles in the rear. If the distance and timing were correct, then Paulsen's performance is the fastest on record, beating his own previous best, in 1m. 75s., made in a four lap race at Washington Park, which during the former was of the expert to the States. The necessary corroborative evidence in the form of affidavits from officials must be forthcoming before it can be placed among the records, however.

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N. A. O.—The events to be decided at the indoor meeting of the National Association at Madison Square Garden, Feb. 2, are as follows: Seventy-five, two hundred and fifty, four hundred and forty, and eight hundred and eighty yards, one mile run; one mile walk and one mile run; one mile walk and one mile run; race, two of war, scratch, 400 pounds limit; three-quarters of a mile novice walk, scratch; one quarter of a mile novice run, scratch, and one mile and a half bicycle race, handicap. The games will be open to all amateurs, and the prizes of \$1000 will be given to the third man, while a small gold souvenir will be presented to every starter. The members of the winning tug of war team will also receive a handsome trophy, and the winning team will receive a gold medal. An entrance fee of fifty cents must accompany each entry, excepting of war, for which the fee is \$2 per team.

Two WRESTLING EXHIBITIONS were among the attractions at the State Fair Grounds, Philadelphia, on Jan. 26, and they were witnessed by about five hundred persons. The first was in mixed combat, and, from Frank George and James Marshall, and the former easily won, taking the first fall, Greco Roman, in 2m. 30s., and the next, catch the catch can, in 2m. 45s., showing that he meant business from the word go. This was followed by an exhibition of wrestling on a scratch by George and H. H. Williams, who were the chief affair, short and sweet. George winning three falls to two for his opponent, all in the short space of nine minutes.

CHAR. E. MASON, manager of amusements at the State Fair Grounds, Fifteenth Street, at Lehigh Avenue, Philadelphia, has a contest to determine the champion of the week commencing Feb. 18, between road scullers and pedestrian. Wallace Ross and an unknown will be the scullers, and Archie Sinclair and two others will constitute the pedestrian end. The troupe of ladies will be the pedestrian, and the attraction at Madison Square Garden are also to appear at an early date at those grounds, under Mason's management.

CURLING IN CANADA.—The annual match between the Four Brothers Curling Club and the City of Toronto was played at Toronto, Ont., Jan. 23. Five rinks a side competed, and the game was won by the City of Toronto by a score of 63 to 58. On the same day the Toronto and Granites played their draw in the Ontario Tankard competition, each side presenting five rinks, and the Granites winning by 92 to 68. Eleven clubs competed in a bonspiel at St. Mary's, Ont., Jan. 23, the prize being \$1,000. The best of the nine clubs was played at St. Mary's, and the next, catch the catch can, in 2m. 45s., showing that he meant business from the word go. This was followed by an exhibition of wrestling on a scratch by George and H. H. Williams, who were the chief affair, short and sweet. George winning three falls to two for his opponent, all in the short space of nine minutes.

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PATTI ROSA.

UPON HER APPEARANCE

AT THE JODRELL THEATRE, ON

BOXING NIGHT, DECEMBER 26,

1888, UNDER THE MANAGEMENT OF

WILLIAM CALDER.

"PATTI ROSA, the young American actress, who has acquired so great a popularity in her own country—a popularity which was thoroughly justified by her performance—was highly successful in her first appearance at this theatre. * * * The whole interest depended upon the acting, dancing and singing of PATTI ROSA, who is naturally sprightly and pleasant, and sustains the interest and amusement of the piece from the first scene to the last. * * * The play is not a good one, but ought to have a good run. MISS ROSA's quips, and cranks, her gesticulation and agility, never disgraced into vulgarity, and are not disgraced by mannerism. * * * TIMES.

"MISS ROSA has no reason to complain of her reception, and so took her audience into her confidence. She is a good actress, and her gesticulations are graceful, and was generally regarded as an amusing curiosity."—TELEGRAPH.

"The debut of MISS ROSA was in every way successful, and deservedly so, for she is a versatile and genuinely humorous actress, and sings and dances with great vivacity and accomplishment, and comes in bearing a strong and decided air of authority."—DAILY TELEGRAPH.

"MISS ROSA is a vulgar and impudent than her predecessors in the same field. She is very pretty, sufficiently useful to rise in her profession, and at times displays genuine dramatic ability."—STANDARD.

"The audience received PATTI ROSA with favor, laughed at her audacity, enjoyed her songs, applauded a banjo accompaniment, and thoroughly enjoyed the dancing with which she was associated."—MORNING HERALD.

"Her nods, winks and more or less wreathed smiles made you roar with laughter, and her bluplay and her business have the appearance of utter spontaneity."—REFRESCO.

"MISS ROSA succeeded entirely on her own merits; she compels the attention of her audience, and carries the play away with her. Her songs and dances are corded, gay and tuneful, and she has the wiles of this up till now unfortunate little theatre rewarded with so much genuine applause as that which greeted the little American lady's untiring efforts."—SOCIETY HERALD.

"She is a bright and charming girl, with slender hands, a light and pretty voice (notwithstanding her American twang), and a certain amount of dramatic ability. She has also a wonderful power of facial expression, which is seen at its best in a song called 'Hand and Hand,' which fairly convulses the audience."—FIGARO.

"PATTI ROSA, the latest star at the Jodrell Theatre, is a bright little lady with plenty of character in her singing and dancing and limitations and banjo playing. There is something not unpleasing in the pertness and even in the wink of the eye with which she delivers such

titles as 'Hannah,' an effusion which gains the compliment of a triple encore."—OBSERVER.

"PATTI ROSA is pretty, plump and pleasant, merry, vivacious and melodious, clear, captivating and chic. (If any of you have seen her, you will fill them with admiration.) Her singing, dancing and banjoing are alike excellent, and, above all, she is genuinely humorous."—SPORTING TIMES.

"Everybody ought to go see PATTI ROSA. She is charming, she sings and dances well, and plays a jolly good part with a jolly good will. She is a jolly good actress. Her singing, dancing and banjoing are alike excellent, and, above all, she is genuinely humorous."—DAILY TELEGRAPH.

"The first appearance in London of the American comedienne PATTI ROSA was made with the greatest success. MISS ROSA is of the type, and follows the style of Lotta, known to metropolitan audiences some few years ago. In person, appearance and physique, in vivacity and smartness, the new arrival is not a whit inferior to her predecessors in the field, and succeeded in keeping a fairly full house in constant merriment."—DAILY NEWS.

"It is a long, long time since the playgoing public in London have seen such a versatile and clever actress as MISS PATTI ROSA has come, has been seen, and, so far as we are aware, gathering was concerned, has conquered. She was frequently and warmly applauded, and at the close was called before the curtain to receive the congratulations of her admirers."—GLOBE.

"The reopening of the Jodrell Theatre last night will

be remembered by those who were there as having introduced to the London public one of the sprightliest of all the artistes which our cousins from 'over the water' have yet sent us. Her command of feature is quite a revelation; her dancing is quite 'it,' and there is a pleasing frankness in her manner which make her very 'catch on' at once."—EVENING NEWS.

"PATTI ROSA made a palpable hit last night. The latest American importation in a merry looking little lady in a fine comedy vein, made up of streaks of arch, boyish, high-spirited fun, but that were manifestly to the taste of her hearers. Her wink is the most pronounced wink that human eye can express; her mischief as thorough as it can be."—MORNING ADVERTISER.

"PATTI ROSA's charming negro melodies, her lively dancing and half-tender, half-wild ways, were received with crusts of laughter and applause. PATTI ROSA will be the fashion."—PALL MALL GAZETTE.

"To the actress credit may be set down the very personal and intimate nature of the self-same affection, which makes some of her fair rivals so irritating. The encores that she obtained last night were both numerous and well deserved."—ST. JAMES GAZETTE.

"MISS PATTI ROSA has come, has been seen, and, so far as we are aware, gathering was concerned, has conquered. She was frequently and warmly applauded, and at the close was called before the curtain to receive the congratulations of her admirers."—GLOBE.

"The reopening of the Jodrell Theatre last night will

WM. J. DAVIS, Manager, Haymarket Theatre, Chicago.

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QUEEN, STOWE, RANDELL.
SEASON '86, '87, '88,
"HUSTLING." SEASON '89-90,
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MISS ADA SULLY.

In their own original creation, entitled "THE IRISH PROFESSOR." Read what MANAGER BELL says: SULLIVAN AND SULLY, who are now playing an engagement at my theatre, I can cheerfully recommend as being first class artists, and their act, "THE IRISH PROFESSOR," is an original idea, and is without doubt a strong attraction for any theatre. MISS ADA SULLY is an exceptionally fine vocalist.—JOHN W. BELL, Proprietor New Palace Theatre, Houston, Tex. P. S.—Would be pleased to hear from first class managers of Eastern houses for season of 1889.

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LOUISVILLE, KY.
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